

Many Theatres Change Hands

CAPAC Fee Set On Drive-Ins

The seating capacity of drive-in theatres shall be three times the maximum number of automobiles which may be accommodated at any one time, according to the Composers, Authors and Publishers Association of Canada. The association, with

(Continued on Page 3)

FPCC Meeting In Montreal

Conclusion of a two-day conference of Famous Players from eastern Ontario and Quebec was marked by a dinner in the Mount Royal Hotel, Montreal, on November 14th, at which Ray Tubman of Ottawa was toastmaster. Leading figures in the Quebec

(Continued on Page 3)

Most Transfers Affect Two- And Three-Day Rural Situations

There have been about 75 changes in the operating rights to Canadian motion picture theatres during the past six months and the figure for the calendar year will likely be well over a hundred. In some instances ownership of the

NOTE: Distributors Explain Clause 18 In This Issue

An explanation of the revised Clause 18 of the Canadian License Agreement, basis of vigorous opposition by exhibitors, has been received by the editor of this paper from the Canadian Motion Picture Distributors Association through its president, Leo M. Devaney of RKO.

The statement is reproduced verbatim in this issue and begins in the next column.

property was the basis of the deal but in most the lease was transferred. The major circuits contributed very few to the six-months figure. The smaller circuits were much more active in acquiring property or leases.

Vast majority of the houses which changed hands were in small rural communities, where such a deal is possible through

(Continued on Page 10)

FPA Film Night Serves Purpose

Importance of motion pictures in business, industry and education was emphasized by O. H. Coelln, Jr., editor of Business Screen, before several hundred members and guests of the Canadian Association of Advertisers at a dinner in the Convention

(Continued on Page 3)

Songstress Cast

Pearl Bailey, sensational Negro songstress, will do several numbers in Paramount's "Variety Girl."

Paul Nathanson Ends Odeon Connection

Paul Nathanson, former president of Odeon Theatres of Canada, has submitted his resignation from the board of directors of Odeon Theatres of Canada. In April of this year, after a long illness, he retired from the presidency and was succeeded by the Honorable J. Earl Lawson, K.C. Odeon of Canada became linked with Odeon of Britain when J. Arthur Rank purchased a half interest in the company.

Although no official statement of Rank having acquired Nathanson's share of Odeon of Canada has ever been issued, British press reports from time to time

(Continued on Page 3)

Bill Kerr Sick

William Kerr, assistant secretary of Famous Players, is ill in the Western Hospital, Toronto.

'Catalina' Set

Paramount's Technicolor "Catalina" is set to roll in December.

Shareholders Okay Sale Of Theatre

Shareholders of the Casino Company Limited, at a recent general meeting, approved the price of \$125,000 for the sale of the Casino Theatre and building on Gottingen Street in Halifax to General Theatres (Maritime) Limited, a subsidiary of Odeon Theatres. The former company has been renting the premises.

POSITION OF DISTRIBUTORS

Dear Mr. Bossin:

In view of the numerous discussions with regard to Clause No. 18 in the Canadian License Agreement and because it would appear that the Clause may have been wrongly construed or generally misinterpreted, the Board of Directors of the Canadian Motion Picture Distributors Association believe that the following information may clarify some of the points under discussion:

1. It is not the intention of the distributors, nor was it ever the intention of the distributors to share in any form or to participate in any manner in the profits from the sale of candy, pop-corn, chewing gum or any other merchandise sold in theatre lobbies or on the theatre premises.

2. That the right to audit the books or check the records of percentage engagements will only extend over the period of years that the Federal and various provincial governments require that the records must be kept or maintained.

3. That the right to audit the books or records on the engagement of any percentage picture is restricted to the percentage picture involved or to any other expense which may enter into the final computation of results based upon contract requirements.

The clause in question, or a clause similarly worded or phrased, has been in effect in the U.S. contracts

(Continued on Page 3)

The Dark Mirror

HAVILLAND in a dual role, it is a daring double thrill hit! Book now from EMPIRE-UNIVERSAL FILMS LIMITED.

Now in its THIRD BIG WEEK at the UPTOWN, TORONTO, Nunnally Johnston's THE DARK MIRROR is proving itself the most unusual picture of the year. Starring OLIVIA DE

THE *Whisper*
OF EVERY WOMAN...

THE *Toast*
OF EVERY MAN!



JACK H. SKIRBALL and BRUCE MANNING

present

Ginger ROGERS · David NIVEN
Magnificent Doll
and Burgess MEREDITH

with PEGGY WOOD · HORACE McNALLY · ROBERT H. BARRAT
Directed by FRANK BORZAGE · Produced by JACK H. SKIRBALL

A UNIVERSAL RELEASE

Magnificent!

with everything that
makes magnificent
entertainment!

3 Exciting Stars!

...memorably matched
for America's great story
of the years!

Brilliant Direction!

by FRANK BORZAGE
who guided "The Spanish
Main" to fame!

A Great Story!

...by IRVING STONE
the renowned author of
"Immortal Wife" and
"Lust for Life"!

DATE IT EARLY AND ENJOY MAGNIFICENT BUSINESS

Empire-Universal Films Limited

FPA Film Night Serves Purpose

(Continued from Page 1)

Hall, Royal York Hotel, last week. Quite a few theatre and distribution executives were present as guests.

Coelln was introduced by Frank O'Byrne of Queensway Studios, president of the Film Producers Association of Canada, who acted as chairman. The entire evening was devoted to a discussion of the value of non-theatrical films and to the exhibition of examples produced by FPA members. These used the ACA convention as their subject and were filmed since it opened. Audio Films made one in 24 hours.

Referring to Canada as "a land of limitless spirit and opportunities," Coelln described the film as "the most powerful tool for putting ideas into men's heads which ever came into the selling field." More than 50 per cent of USA advertisers were now using films, he stated. These were finding exhibition time in 11,000 35 mm. theatres and 30,000 places where 16 mm. reels were being shown.

The future was an open challenge, Coelln declared, and films the tools of trade that would help Canadian business men reach markets, fulfil responsibility and provide service to the nation.

Leon Shelly of Shelly Films thanked the speaker for the FPA.

Among these who also addressed the dinner were Ian Cremieu-Javel of London, England, one of J. Arthur Ranks' leading executives in the non-theatrical field and Paul L'Anglais, head of Quebec Productions and producer of the \$600,000 bilingual feature, "The Stronghold."

He had been drawn into films, said L'Anglais, through the need to propagandize Canada and Canadian talent abroad. Canada has a wealth of talent and we believe it should be shown to the world," he told the listeners. "We are proud to be pioneers in our field and to help build a better Canada and a better world."

Cremieu-Javel, in a witty and humorous address, recounted the difficulties of film makers in Britain and told of the success of advertising films in theatres and other places there. "The film is the best form of advertising," he claimed, pointing out its comparative simplicity in matters of export. No currency had to be transferred and other difficulties that were part of exporting advertising did not exist in the

POSITION OF DISTRIBUTORS

(Continued from Page 1)

for many years and has never been subjected to criticism or argument. In Clause No. 18 of the Standard Canadian License Agreement there is nothing to which any fair-minded, honest exhibitor can take legitimate exception.

Believing that you will appreciate having this statement and that it will provide complete clarification of the points involved, I am

Yours very truly,

(Signed)

LEO M. DEVANEY,
President.

Nathanson Quits As Odeon Director CAPAC Fee Set On Drive-Ins

(Continued from Page 1)

have indicated that it is now wholly owned by the former.

Other interests held mutually are assumed to have been acquired by Rank also. Among these are Eagle-Lion, a distribution company, Queensway Studios, a production unit, and Associated Theatres, an operating company. Monogram of Canada, of which Oscar Hanson is general manager, provides physical distribution facilities for Eagle-Lion. It was owned by Hanson and Nathanson and its close relationship to the Rank scheme of things in the Canadian distribution field has caused it to be placed in the British fold by trade gossip. Other Rank companies are Gaumont-Kalee and Hanson 16 mm. Movies.

Nathanson, who sold his Toronto home and is taking up permanent residence in Montreal, is still interested in the exhibition field through General Theatre Investments and the estate of N. L. Nathanson. These involve the Poli circuit of New England and a number of theatres in British Columbia, some of which are operated by Famous Players and others by Odeon.

case of films, which crossed all borders.

O'Byrne introduced Hans Tiesler of Audio Films; R. Graeme Fraser of Crawley Film Productions; Leslie Thatcher of Thatcher Films and other FPA men who shared the head table with guests.

(Continued from Page 1)

permission of the Copyright Appeal Board, established that rule to govern application of the annual theatre fee for the use of music controlled by it.

The per seat per annum fee, which is determined by the size of the house, remains unchanged and is as follows:

1,600 seats and over.....	15c
801 to 1,599.....	12c
800 and under.....	10c
800 and under operating three days per week and under.....	5c
Minimum fee	\$10

The fee in the case of 16 mm. films is \$2 for four films and another \$2 for each additional four or fewer.

According to the Canada Gazette, a general license to all operating broadcasting stations, permitting use of copyrighted music as often as desired, calls for the sum of \$195,033.68, which is payable by the individual station in the same proportion as in the past, together with "a sum equal to two per cent of the amount derived from the sale of broadcasting facilities" by persons, firms or corporations.

Name bands playing halls with a capacity from 500 to 2,500 pay \$15 per day and those over are taxed \$20.

Cast In 'Black Gold'

Anthony Quinn and his wife, Katherine DeMille, have been signed for the lead roles in Monogram's "Black Gold."

FPCC Meeting In Montreal

(Continued from Page 1)

industry were present as guests and Morris Stein, eastern division general manager, thanked them for their good wishes and Montreal managers for their hospitality.

The two-day meeting was devoted to the discussion of company business and the speakers, besides Morris Stein who acted as chairman, were Ray Tubman, James R. Nairn, Bert Brown, James Stevenson and Neil Troy.

During their first day in Montreal the managers were the guests of J. Arthur Hirsch at a cocktail party at the Tic Toc Club which was arranged with typical Hirsch hospitality. Managers of all the Consolidated theatres were on hand to help welcome the visitors.

The following day the managers were the luncheon guests of Ben Norrish. The luncheon was a novel one with tables set upon the huge sound stage at Associated Screen News' studios. Later the managers were taken on a complete tour of the studio and saw the work behind the filming and printing of motion pictures.

Among the managers present at the meeting were Vincent O'Leary, Grand, Kingston; G. T. Robert and J. S. Robert of the Capitol and Rialto theatres, Three Rivers; Paul Valliere, Capitol, Quebec; Clarence Markell, Capitol and Palace, Cornwall; Henry Marshall, Regent, Ottawa; Les Mitchell, Regent, Brockville; Jack McLennan, Capitol, Brockville; George Forhan, Belle, Belleville; Louis Gauthier, Cartier Hull and Ernie Smithies, Capitol, Kingston.

Guests at the dinner included J. Arthur Hirsch, president of Consolidated Theatres; Ernest Cousins, president of United Amusements; Ben Norrish, president of Associated Screen News; Alban Janin, president, France Films; William Elman, president Montreal Film Board of Trade; George Ganetacos, managing director, United Amusements; Alex Adilman, vice-president, Consolidated Theatres; William Lester, general manager, United

(Continued on Page 17)

Film Weekly

Vol. 11, No. 48 Nov. 27, 1946

HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor,

Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ontario, Canada. Phone ADelaide 4317. Price 5 cents each or \$2.00 per year.

Entered as Second Class Matter.



A vintage movie poster for the film 'RafT'. The central figure is a man in a dark suit and fedora, holding a long, thin object (possibly a cane or a prop) diagonally across his body. He is looking towards the left. Above him, four women's faces are arranged in a row, each with a different expression. The title 'RAFT' is written in large, bold, red, hand-painted style letters. Below the title, the text '... in the most exciting Woman Hunt you've ever seen!' is written in a mix of bold sans-serif and cursive fonts. At the bottom left, a man in a checkered jacket is shown from the chest up, looking towards the right. At the bottom right, a woman's face is partially visible. The background is a mix of dark and light tones, with some text like 'GIRO' and 'TROCAD' visible at the very bottom.

RAFT

... in the most exciting

Woman Hunt

you've ever seen!

—Out to capture a gorgeous killer—
even if he has to tear apart Holly-
wood's most glittering night spots—
and make love to ten of movieland's
most glamorous women!





PRC's 'Stella Dallas' Still Top Drama

ORIGINALLY issued some years ago, PRC's "Stella Dallas" is as potent a boxoffice draw now as it was then. With Barbara Stanwyck, Anne Shirley, John Boles and Alan Hale heading a powerful lineup of acting talent, it will attract new patrons as well as a host of repeaters. This classic of the screen is ageless in its ability to draw tears from an audience and for that reason if no other, it is the sort of picture that women will revel in.

"Stella Dallas" is the story of a woman whose unhappy marriage to a rich man ends in a divorce and her subsequent downfall. Her sacrifices for the betterment of her daughter are the highlights of the picture.

Skyway Drive-In Had Good Season

Pro-forma balance sheet of the Skyway Drive-in Theatres Limited as at October 21, 1946, giving effect to the financing by Harrison & Company, shows current assets of \$151,830, comprised mainly of \$147,817 in cash, and current liabilities of \$66,442, including provision of \$7,000 for taxes. Fixed assets, after deducting \$6,601 depreciation, total \$184,051 and earned surplus amounts to \$10,648.

Same Old Story

Vancouver papers report that William Rowland, through David H. Seigel of Los Angeles, may establish a studio in BC to produce a film.

Halifax FP Manager Marries Nfld. Girl

F. D. Doney, former major and manager of the Capitol, Halifax, was married last week to Miss Joyce Ford, a Newfoundland girl. Reception was in the Lord Nelson Hotel. The couple flew to Montreal on their honeymoon.

Toronto Critics At 'Razor' Premiere

Movie critics from the three Toronto dailies were among the 72 who attended the premiere at the Roxy, New York, of the 20th Century-Fox production, "The Razor's Edge."

The Torontonians were Jack Karr, Daily Star; Helen Allen, Evening Telegram; and Roly Young, Globe and Mail.

Violence Continuing In Studio Strikes

Setting afire of a home and the burning of a bus were the latest developments in the inter-union controversy and strike of Hollywood carpenters. Previously five homes of non-striking studio workers had been bombed.

Meeting Called For A Film Foundation

A meeting is being held at the Roosevelt Hotel in New Orleans on December 3rd and 4th to formulate plans for the establishment of a motion picture foundation.

Purpose of the foundation fund is to permit the industry as a whole to take care of its own and provide help to those in need in the film ranks.

The Big Sleep

with Humphrey Bogart, Lauren Bacall
United Artists 100 Mins.

A BOGART TRIUMPH THAT WILL BE HANDSOMELY REFLECTED IN BOXOFFICE RETURNS.

High fidelity to the original Raymond Chandler novel of a few years back sets this production apart and above many recent offerings of similar ilk. When the Chandler story first appeared in bookstores and on shelves of lending libraries it was an immediate success.

Chandler was not the first writer to create a wise-guy, amorous, boozing sleuth. But his Marlowe boosted him into the top ranks of the fastest-selling fiction of five years ago.

Bogart is Marlowe right down to the last word in the book. He wears the tailored role in a manner that is calculated to be one of the best performances of the season. Miss Bacall carries off her part the way audiences expect and the rest of the cast was skillfully chosen. They register.

It's a tale of queer people in the persons of the Sternwood family. The daughters being responsible for the hiring of Bogart to look into a bit of blackmail. As Bogart probes more blackmail comes to light and there is a certain picture of Martha Vickers involved. Miss Vickers is made out to be more than normal in certain ways and her irresponsibility in achieving her ends sets off murder, mayhem and gives Bogart a very hard time.

Miss Bacall is the level-headed sister who tries to halt Bogart's researches when the blackmail case is settled. But there is a missing man in the case that intrigues Bogart's sleuthing instincts. He sticks his neck out plenty, is slugged a few times and generally manhandled but he gets results as a reward for his pains and bruises.

There is a good deal of gun-play in the telling but it is playful compared to the climax which is probably one of the most brutal incidents in recent years.

Howard Hawks has directed with distinction a 110-photo thriller.

CAST: Humphrey Bogart, Lauren Bacall, Martha Vickers, Dorothy Malone, John Ridgely, Peggy Knudsen, Regis Toomey.

CREDITS: Producer-Director, Howard Hawks; Cameraman, Sid Hickox.

DIRECTION, Excellent PHOTOGRAPHY, Fine.

No Leave, No Love

with Van Johnson, Pat Kirkwood
MGM 119 Mins.

PLENTY OF SOCK ELEMENTS IN THIS ONE; SHOULD SEND THE CUSTOMERS AWAY HAPPY.

The three or four basic elements of screenplay writing and plot concoction that go to make up the fundamental motivation of "No Leave, No Love," have been embroidered with new twists and new intrusions. What evolves is close on to two solid hours of light comedy, music, feather-weight drama, romance and general gayety.

When the plot required shoring up novelties were threaded into the story. One is a hot boogie woogie pianist, the other a still hotter drummer.

Keenan Wynn has the burden of being funny throughout with his flair for comedy and individual ability to put his stuff over.

Pat Kirkwood is very easy on the eyes and her performance is ingratiating. Van Johnson easily fills the bill opposite her. Edward Arnold is his usual robust self, as dependable as ever.

Holder of the Congressional Medal of Honor, Johnson, a Marine, is inveigled by Wynn to take part in a broadcast. But Wynn substitutes. In the course of the show Miss Kirkwood receives a call from Johnson's mother. Wynn takes it since he's Johnson at the time. Selena Royle, as the mother, privately tells Miss Kirkwood that his girl has been married. She will come to Hollywood and ease the shock for Johnson.

Meanwhile Miss Kirkwood takes Johnson under her wing and induces him to stay. Of course romance blooms. Miss Kirkwood's big problem is to keep Johnson busy and delayed. She invents one ruse and another. Wynn, meanwhile, has himself a time running up a hotel bill, subletting to Miss Koshetz and Arnold and at length throwing a banquet for his Marine pals. Miss Royle arrives. Arnold foots the bill. Johnston reappears on the broadcast as himself and there is the clinch.

CAST: Van Johnson, Pat Kirkwood, Guy Lombardo, Edward Arnold, Marie Wilson, Leon Ames, Marina Koshetz, Selena Royle, Wilson Wood.

CREDITS: Producer, Joe Pasternak; Director, Charles Martin; Original screenplay by Charles Martin, Leslie Kardos; Musical Director, Georgie Stoll; Cameraman, Harold Rossen.

DIRECTION, Good. PHOTOGRAPHY, Good.

Centennial Summer

with Jeanne Crain, Cornel Wilde, Linda Darnell, William Eythe, Constance Bennett.

20th-Fox 102 Mins.

TECHNICOLOR ROMANTIC MUSICAL'S POWERFUL POPULAR APPEAL MEANS CERTAINTY OF BIG GROSSES.

Exhibitors can look forward to high boxoffice readings when "Centennial Summer" rolls around. Possessing many of the qualities that made the same studio's "State Fair" such a popular hit, there is no reason why the film cannot duplicate, if not exceed, the record chalked up by its predecessor. The public always is a pushover for the type of entertainment represented by this production.

"Centennial Summer" has names of significance to which tie its fortunes. The list of principals contains players that appeal to both men and femmes with equal potency. Wielding great influence as an attraction is the fact that the film contains the final work of the late Jerome Kern, whose name alone guarantees the success of the show.

Jeanne Crain and Linda Darnell are two sisters after the same man, said man being Cornel Wilde, a Frenchman in America to prepare his country's exhibit at the exposition. Miss Crain is gentle and self-effacing; Miss Darnell, aggressive and unscrupulous, a certain five-letter word best describing her. Miss Darnell is betrothed to William Eythe, fledgling doctor, but there's a glamor to the Frenchman that gets the better of her. In the battle of love Miss Crain, who honestly loves the visitor, comes out the victor after a series of amusing and often touching complications.

A subsidiary plot deals with the efforts of Walter Brennan, the girl's father, a railroad employee, to interest the company in a revolutionary type of clock. The fellow succeeds with the help of Constance Bennett, his sister-in-law, a sophisticate visiting the family from the Continent.

CAST: Jeanne Crain, Cornel Wilde, Linda Darnell, William Eythe, Walter Brennan, Constance Bennett, Dorothy Gish, Barbara Whiting, Larry Stevens.

CREDITS: Producer, Otto Preminger; Director, Otto Preminger; Screenplay, Michael Kanin; Based on novel by Albert E. Idell; Cameraman, Ernest Palmer.

DIRECTION, Good. PHOTOGRAPHY, Good.

FPA Put On Good Show



Santa, Alan and Bert

FILM PRODUCERS OF CANADA night at the Association of Canadian Advertisers provided quite a time, quite a time, which was shared by members of the theatrical section.

Paul L'Anglais of "The Stronghold" fame was there and telling about the sickness of the cast, which had delayed progress. Things were coming along at the old Hollywood pace, which used to be a day of shooting for each minute of the film's length. Vice-prexy Rene Germain, who shared a table with Dave Ongley and myself, said the Hollywood players loved St. Hyacinthe, where they ate happily at Chez Ben's and mailed the menus back to friends in the Cinema City to prove that they were paying 75 cents per meal.

St. Hyacinthe, it seems, holds happy memories for Ongley, who spent his honeymoon there in 1933. He recalled the evening he and a friend did some visiting after dinner. They got mixed up with the boys and when the honeymooner got back he found himself locked out. Imagine, married a few days and locked out!

FRANK O'BYRNE OF QUEENSWAY made a personable chairman at the dinner of the film producers. "This is Scene One, Take One," he said in opening ceremonies. Then noting that he, in contrast with the vast majority, was attired in evening clothes, he commented: "I guess I picked up the wrong script, the one we will shoot tomorrow."

Most amusing speaker was Ian Cremieu-Javel of London, who heads a number of Rank units concerned with non-theatrical films. The previous speaker had remarked that the prospect of making a speech had spoiled his appetite.

Javel took it from there, saying that the same thing had happened to him. After coming from a comparatively-foolish Britain to the lush and laden table before him, he pointed out, that unhappy circumstance bordered on tragedy.

Frank O'Byrne, Hans Tiesler of Audio and Ernie Roberts of Associated Screen News each maintained havens of hospitality for local and visiting guests.

DAVE ROMBERG of the Metro Theatre, to be married soon, will be staged at the King Edward Hotel on Thursday, December 5th. It's \$7.50 per head so start saving now . . . An Eaton's window features a copy of the front page of the Toronto Daily Star with a headline announcing theft of the royal gems. Beneath it, overprinted in large red type on the rest of the page, are these words: "More Developments in the Story of Careers for Girls." Female Raffles? . . . A past reference to the Imperial, Toronto, as the largest theatre in the British Empire with 3,373 seats, draws a good-natured correction from a subscriber, R. P. Barr of the Canadian-Australian Line Limited, Vancouver. He encloses a page of the Film Weekly of Australasia, which reports the State, Melbourne, as having 3,375 seats. Now Tom Daley is wondering how to get three more seats in. There's no truth in the report that the Imperial is buying a helicopter so that the manager can visit the projection booth oftener.

NO DOUBT YOU WILL BE THRILLED by the information that has arrived on my desk from Lou Spector of Monogram that he has travelled 25,000 miles while boosting "Suspense." Commenting that travel is broadening, he writes that "I've even learned that those green-covered things in train compartments are not bridge tables" . . . Sam Korman, exhibitor from the North Country, was talking about Quemont, the stock which skyrocketed and made so much money for certain investors. A couple of years ago an old prospector in Timmins wanted \$50 and a kindly citizen gave it to him. The prospector insisted that the citizen take 1,000 shares of an unheard-of stock as thanks. When the boom returned to the market the citizen, like others, began checking up on the various stocks he had accumulated. You guessed it—the stuff the prospector had given him for the \$50, which came to five cents a share, was Quemont. It's still around \$20 per share.

SANTA RIDES AGAIN. A film-minded fellow can't help feel that the public is being short-changed out of the wonderful visual values that Eaton's annual Santa Claus parade would have in color newsreels. The thousands of bug-eyed, balloon-bearing moppets lining the route to cheer the jovial old guy in the red pants is strictly for tints . . . There was a rumour around that the man who played Santa had died right after his triumphant ride and that the papers had suppressed the news, fearing that it would reach the ears of children, who would become unhappy because of the loss of their great friend and his favors. What a tragic way to head a story: "Santa Claus Died Last Night"! And just before Christmas . . . Howard Elliott's Paradise Theatre was a paradise indeed on parade day. He opened it to parents and kids in case of uncomfortable conditions. The weather was fine but folk weary of waiting came in to rest and won him the praise of press and public . . . Did you hear about the youngster who wrote Santa asking for an auto, a plane, a train and other things? "P.S.," he PS'd. "Please let me know in good time if you can handle this order, as I may have to get in touch with Henry Kaiser instead."

THE CANADIAN COMIC, ALAN YOUNG, won so much praise from critics in his first film, "Margie," the 20th-Fox Technicolor treat, that the company held up the starting date on "Chicken Every Sunday" until his part could be rewritten and fattened . . . Suggested sign for a beverage room: "In Case of Fire Walk, Don't Crawl, to the Nearest Exit" . . . More confusion with United Artists' names. The Toronto branch now has an office boy called Robert Taylor . . . "You can marry more money in five minutes than you can earn in a lifetime."—Sholem Aleichem . . . Howard Hughes and Preston Sturges disagreed on "Vendetta" and the latter withdrew as director, though he retains his 49 per cent of the company. "I hope that Mr. Hughes will devise as profitable a way to sell 'Vendetta' as he did 'The Outlaw,'" said Sturges. Hold on to your hats, boys . . . I was among those the other noon who ganged up on Bert Pearl and his Happy Gang in the CBC auditorium on McGill Street. They play to capacity every day and half the audience is from out of town. These Palmolive pranksters, all dressed up to kilocycle at 1.15 daily, have 58 stations now. Somebody ought to make a short or at least a soundie with them.

CAUGHT "A FAMILY AFFAIR" at Ernie Rawley's Royal and the biggest laugh I got out of this stage show was not in the script. The leading male player, John Williams, was due to deliver a line but Peter Scott, the second male lead, was using a siphon and the hissing sound was occupying the ears of the audience. Williams waited while the upstage hissing continued but could wait no longer. He delivered his line, then snarled "Cut it out!" at Scott.

It somehow brought to mind a story about the late John Barrymore. The actors were deliberately murdering each other's lines one night. Late in the play there was a scene in which Barrymore's rival for audience approval was required to leave the stage in a huff, after seizing his upturned bowler and placing it on his head. He delivered his lines, grabbed the bowler and put it on. But only the rim. The crown stayed right there. Barrymore had somehow sneaked a heavy cannonball into it!

The play was an example of what greater dramatic freedom the stage enjoys compared with movies. In the case of "The Outlaw" the Russell-tussle ad routine caused objections, as did the implication that the film character was Billy the Kid's pin-down girl, instead of the usual pin-up girl type of heroine.

In "A Family Affair" mother tells father about a pre-marital affair with their best friend, then becomes angry and leaves him when he takes it badly. Son and his bride-to-be arrange to beat the gun and the next day she bawls him out because he couldn't get there as agreed. Daughter can't make up her mind whether the man she just married or the man who wants to marry her has greater physical attraction and holds up the honeymoon.

Maybe they should have called the play "Tobacco Terrace" or "The Jeeter Lesters in Society."



'The Stranger' Is RKO Hit

WITH three top stars, Edward G. Robinson, Loretta Young and Orson Welles, and a suspense-filled story, RKO's "The Stranger" has all the ingredients necessary to make the paying customer queue up at the boxoffice.

Story deals with a Nazi mastermind who escapes to America but is caught through a hobby that he cannot repress.



Busy Year For Hamiltonians

Annual report of the Hamilton (Ontario) Theatre Managers Association for 1945-46, during which time it was headed by A. Kent Craig, indicates that it had a busy and fruitful season. The association joined heartily in a number of local and national drives, as well as formulating policies which time proved to be of great worth in contentious matters.

At the first meeting in 1946 the fee was changed from one cent per seat to \$10 per year.

Action of the association caused the cancellation of an anti-movie campaign by the Kiwanis Club, following which Arch Jolley, secretary of the Ontario association, addressed that organization and enlightened them as to the true place of movies in the community.

The members agreed that cash donations, passes and advertising would have to be passed by a special committee and a card was created stating the rule. This was hung in the managers' offices and helped greatly to cut down the pass, ad and donation nuisance. There were 400 passes, however, presented to the Cancer Fund.

The association sent a resolution to O. J. Silverthorne asking that the drive-in theatre at Stoney Creek be forced to meet the same Provincial regulations as other types of theatres.

Jim McDonough of Famous Players heads the Hamilton group for the new term.

Canadian Theatres Being Switched

(Continued from Page 1)

a minor investment. Such transactions indicate that many persons are having their first experience as exhibitors in two- and three-day situations. Almost all transfers in Toronto and Vancouver territory affect six-day theatres while most in Quebec operate five or more days.

Following is a list of changes between May and November:

VANCOUVER

Vancouver, Cambie Theatre, R. McTavish to Dan Baril.

Grand Forks, Granada Theatre, Mrs. T. Fox to Delmar Fox.

Victoria, Rio Theatre, Odeon to Rio Theatre in Trust, Marc Prieswerck.

Merritt, Rex Theatre, Rex Theatre Co. to A. H. Pearson.

Trail, Rio Theatre, R. Rinaldi to H. Page.

Princeton, Capitol Theatre, C. Towris to T. M. Towriss.

Sidney, Rex Theatre, S. V. Henn to R. C. Martman.

West Vancouver, Hollyburn Theatre, J. H. Fletcher to P. Barnes.

CALGARY

Nordeg, Alta., Empress Theatre, G. W. Stewart to Mrs. Stewart and J. Beveridge.

Climax, Sask., Climax Theatre, O. B. Onerheim to R. J. Rasmussen.

Macklin, Sask., Community Theatre, F. W. Foster to A. Preddiger.

Calgary, Alta., Garry Theatre, J. C. Crawford to Atlas Finance Co.

Strathmore, Alta., Hirtles Theatre, M. S. Hirtle to D. S. Hirtle.

Eckville, Alta., Opera Theatre, E. C. Watkiss to I. Kaila.

Natal, BC, Grand Theatre, P. Zoratti to W. Cole.

Kyle, Sask., Kyle Theatre, Kyle Community to J. Mulvenna.

Cabri, Sask., Rex Theatre, J. Mulvenna and K. Dotzler to J. Mulvenna.

Mt. Park, Alta., Mt. Park Theatre, S. Madson to J. Roome.

Golden Prairie, Sask., Rex Theatre, W. Knodel to Emil Schlaht.

Nanton, Alta., Broxy Theatre, A. Wood to J. Brock.

Gleichen, Alta., Community Theatre, M. S. Hirtle to R. W. Blick.

Spirit River, Alta., Spirit River Theatre, H. Bubel to C. Gudlaugson.

High River, Alta., Wales Theatre, S. R. Taylor to E. Lewis.

Peace River, Alta., Valley Theatre, J. J. and L. Purnell to A. J. Pierlot.

Edmonton, Alta., Gem Theatre, M. Phillet to M. Ruptash.

Rosedale, Alta., Midway Theatre, Mrs. E. Lewis to S. Hutzkal.

Jasper, Alta., Chaba Theatre, M. Garfin to P. Wacko.

Berwyn, Alta., Berwyn Theatre, H. Bubel to J. Wharton.

Bellevue, Alta., Cole's Theatre, W. V. Cole to L. Purnell & Sons.

Blairmore, Alta., Orpheum Theatre, W. V. Cole to L. Purnell & Sons.

Bow Island, Alta., Municipal Theatre, F. W. Brown to W. Hyland.

WINNIPEG

Manitou, Man., Pembina Theatre, N. & M. Kenneberg to W. J. Buckham.

Moose Jaw, Sask., Royal Theatre, E. J. Flynn to Royal Theatre Co. Ltd.

Winnipeg, Man., Elm Theatre, M. Pelly to Wm. Pechet.

Winnipeg, Man., Oak Theatre, A. Rosenblat to David Carr.

Gladstone, Man., Revilo Theatre, J. Walker to W. J. McGregor.

Central Butte, Sask., Princess Theatre, F. E. Carpenter to M. A. Yusik.

Winnipeg, Man., Rex Theatre, M. Pelly & E. Bass to D. Kowalchuk.

Oxbow, Sask., Palladium Theatre, H. C. Wylie to Gordon B. Ward.

Nipawin, Sask., Roxy Theatre, B. R. Johnson to Nipawin Theatres.

Hartney, Man., Hartney Theatre, S. Tyler to Geo. J. Salmon.

McCreary, Man., Grand Theatre, C. Wynant to M. Kliman and N. Cantin.

Arboret, Sask., Tivoli Theatre, Mrs. M. Martman to W. C. Graham.

Hawarden, Sask., Hawarden Theatre, N. A. Williams to W. Pyle.

Shoal Lake, Man., Avalon Theatre, Mrs. A. Cameron to S. G. Tyler.

Rosthern, Sask., Orpheum Theatre, Mrs. M. Joudry to G. W. Beilhaitz.

St. Vital, Man., Windsor Theatre, B. Sommers to A. E. Johnson.

St. Boniface, Man., Rex Theatre, H. Semulman to L. Williams.

Winnipeg, Man., State Theatre, L. Asper to B. H. Somers.

TORONTO

Toronto, King Theatre, Odeon to Norman Clavir.

Toronto, Hudson Theatre, M. Starkman to H. Heller (Allied).

Lindsay, Kent Theatre, Miss J. Edmonds to Acme Amusement Ltd. (20th Century).

Listowel, Capitol Theatre, L.

Mono Drive Hits Halfway Mark

With the halfway mark reached in the company's "March of Progress" drive, the Monogram head office, Toronto, reports that enthusiasm is running high in all branches across Canada. The dates of the drive are October 12th to December 28th, inclusive.

Every effort is being made to liquidate outstanding accounts and set up sales for the company's unprecedented new product. Head office lauds the efforts to date of salesman and branch managers Graydon Matthews, Toronto; Sam Jacobs, Montreal; Lou Michaelson, Saint John; Joe MacPherson, Winnipeg; Joe Archer, Vancouver, and Frank Scott, Calgary.

Special attention is being paid to such outstanding 1946-47 releases as "Decoy," starring a topnotch British actress, Jean Gillie; "Gentleman Joe Palooka," second of the Palooka series; "Wife Wanted," with the perennial favourite, Kay Francis; "High School Hero," timely Teen Ager production; "Bringing Up Father," a screen adaptation of the famous comic strip with Joe Yule, Mickey Rooney's father, as Jiggs; and "Dangerous Money," latest of the Charlie Chan series.

The success of "Suspense," Monogram's million-dollar production in the 1946-47 program, is being highlighted and pointed out to exhibitors by the Monogram representatives.

W. Payne to Dick Main.

Toronto, Crescent Theatre, J. Merlina to Harry Strozuk.

Cannington, Aldesey Theatre, R. A. Gibson to Angus Jewell.

Toronto, Bluebird Theatre, Geo. Gage to M. Masiowski.

Creighton Mines, Rio Theatre, Select Theatres, to Frank Fera Estate.

Toronto, Bluebell Theatre, Goldhar & Soloway to Rose Gebirtig, EBA to book.

Hanover, Paramount Theatre, Paramount Theatre to EBA and Rahn family partnership.

MONTREAL

St. Joseph de Beauce, Marquette Theatre, J. E. Cliche to Rancourt.

Windsor Mills, Caro Theatre, J. H. Dusseault to G. Choiniere.

Thurso, Capitol Theatre, W. Picard to D. St. Jacques & J. A. Gervais.

Gatineau Pointe, Paris Theatre, A. Nolan to P. A. Nolan.

New Carlisle, Empire Theatre, P. E. Dubreuil to J. E. Dubreuil.

St. Eustache, St. Eustache Theatre, L. Choquette to C. N. Trottier.

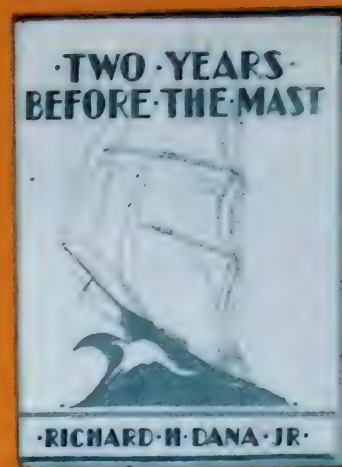
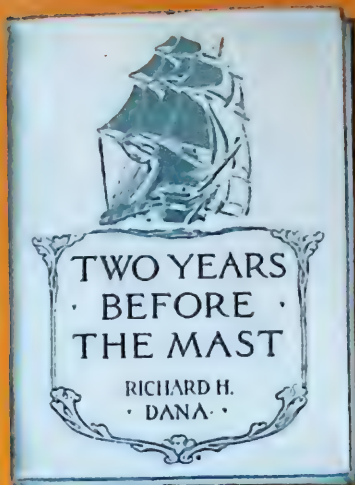


**FOR
THEATRE
REQUIRE-
MENTS**

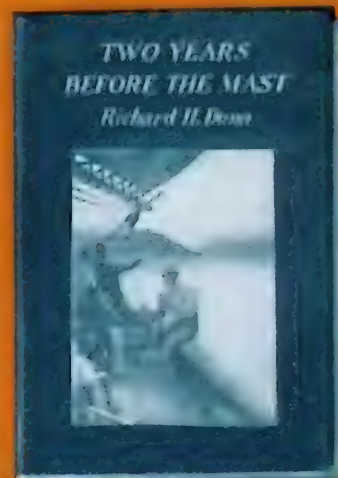
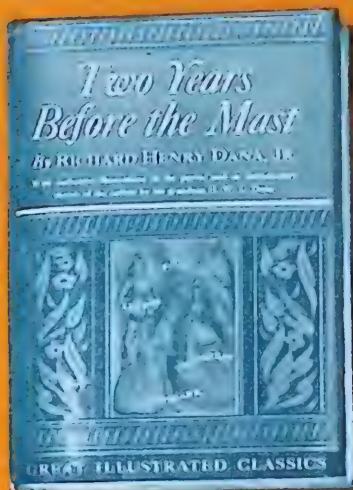
**CONTRACT
SALES OFFICE**

EATON'S

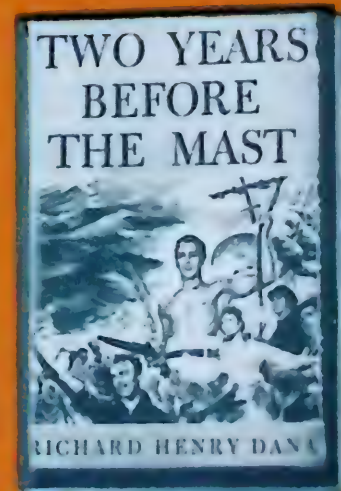
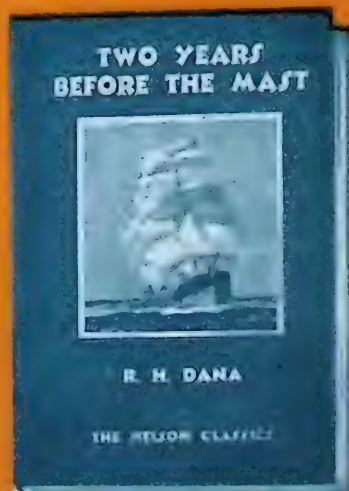
Every year for 100 years this immortal novel has been one of



America's best-selling classics, with sales totaling many millions



in scores of editions, a few of which are shown here.



The First Screen Version of
The Story That Has Thrilled the World for 100 Years
Becomes the Greatest Hit in All the History of
PARAMOUNT

TWO YEARS

Starring

ALAN LADD · BRIAN
WM. BENDIX · BARRY

with HOWARD da SILVA · ESTHER FERNANDEZ · ALBERT DEKKER · LU



Art from the 24-sheet and other accessories

Produced by SETON I. MILLER • Directed by JOHN FARROW • Screen Play by Seton I. Miller and George Bruce

WE INVITE YOU
TO CHECK THE BOOKS OF THE
N. Y. RIVOLI THEATRE!



In all their pages, covering twenty-nine years, you will find nothing *approaching* the phenomenal grosses that are being piled up by the Premiere Engagement of

**PARAMOUNT'S FIRST THRILLING
NEW-SEASON RELEASE!**

THE FIRST SIX DAYS TOPPED EVERY PREVIOUS *FULL WEEK*
THE FIRST WEEK BROKE THE *HOUSE RECORD* BY 15 PERCENT
MIDWEEK OPENING TOPPED ALL PAST *SATURDAY* OPENINGS
FIRST HALF-DAY* ALMOST *DOUBLED* "LOST WEEKEND" TAKE
FIRST FULL DAY EXCEEDED "KITTY'S" FIRST *SUNDAY* GROSS



So Take a Bow, "Variety", for this Super-Smart Prediction:

**"PARAMOUNT HAS ANOTHER
BOXOFFICE BONANZA!"**

* Boxoffice closed at 4 p. m. for special premiere ceremonies.

TWO YEARS

Starring

ALAN LADD · BRIAN
WM. BENDIX · BARRY

with HOWARD da SILVA · ESTHER FERNANDEZ · ALBERT DEKKER · LU



Art from the 24-sheet and other accessories

Produced by SETON I. MILLER • Directed by JOHN FARROW • Screen Play by Seton I. Miller and George Bruce



COMING
To
Hundreds
Of
Theatres
For
**THANKS-
GIVING**

It's Made These Other Trade Experts
Look Awfully Good, Too!   

BOX OFFICE DIGEST: "The market should be ripe for a rip-roaring he-man sea saga!"

SHOWMEN'S TRADE REVIEW: "It can well find a place of almost permanent substance in the literature of the screen!"

 THE INDEPENDENT: "One of the best thrillers in years A boxoffice honey!"

Why

IS THIS PICTURE ASTOUNDING THE SHOW WORLD WITH ITS PRODIGIOUS GROSSES?

Because **LADD**'s draw gets actually stronger with every new show—and this one has the extra pull of his first big-scale production, recalling the spectacular glories of other great sea pictures that have made history.



Because John Farrow's **DIRECTION** employs his vast Navy knowledge to cram this picture with all the sea lore and fascination that made box-office classics of "Reap the Wild Wind" and other famous sea sagas.



Because its terrific **CAST** gives him two of the toughest sparring partners he's ever tackled in Bendix and Da Silva—the "Lost Weekend" bartender now hailed as the most sinister sea captain in screen history—*bar none!*



Because it has all the rough, tough **ACTION** of the current shoot-'em-up cycle plus the drawing power of a tremendously famous story, and an exotic new love interest in the person of lovely Esther Fernandez.



Above is 2-color reproduction of art from 4-color half-pages in key-city Sunday papers, part of Paramount's great national promotion.

"TWO YEARS BEFORE THE MAST"

From PARAMOUNT Nov. 22

And Then... Bing!—Bang!—Berlin's "Blue Skies" for Christmas!

So You Want To Play Santa?

THE STAGE is set for Santa, but is Santa set for the stage?

There exists the mistaken belief that white whiskers and a red and white hooded coat will transform any motion picture exhibitor into a realistic Santa.

A motion picture exhibitor may think he IS Santa, but unless he is one in a thousand — a **natural** — he cannot assume the many-sided character without adequate preparations.

Santa is an actor, and part of his act is careful attention to detail in make-up and costuming. The accepted stage method is to glue several hairs to the face, and then add a few more, building up the beard on the instalment plan. A ready-made beard, attached by wires to the ears, is easy to detect, and destroys the childhood illusion.

And cheesecloth never made a satisfactory costume for the jolly old fellow, who needs the best. One training school of Santas for department stores favors red chinchilla cloth, with

Sound Advice for the Theatre Manager Who Wants to Don the Red Suit And Play the Good Old Guy

By ERNEST A. DENCH

the trimming of white rabbit.

Another important part of the act is the diversified knowledge which Santa should possess. Young children regard him as a person of considerable wisdom, and expect him to —

1. Know How Toys Are Made: This fundamental knowledge Santa can absorb by chatting with those in charge of toy departments in local stores, and by the reading of catalogues and other toy literature. If this Santa is mechanically-minded, he will soon grasp toy construction fundamentals. Thus prepared he will be able to intelligently answer the thousand and one questions thrust at him by juvenile visitors. Without this knowledge, he will soon lose caste — and be nothing more than a dressed-up dummy to his critical audience.

2. Be An Authority on the Arctic Region: Needless to say, this includes the Eskimos and the reindeer. Here, again, book knowledge will come in mighty handy. There is a glut of good Arctic travel and exploration books, but selection will, in all probability, narrow down to what the local library has on its shelves.

3. Identify Each Child and Know Its Age: The child considers Santa as an intimate friend and expects to be addressed by name. But how? Often the advance information is in the hands of a woman, located a short distance away. She is supposed to be Santa's secretary—or, better yet, Mrs. Santa Claus or Miss Santa Claus. In her register she enters the full name and age of each child to come before her. This information is relayed to Santa by

concealed microphonic apparatus.

4. Be a Busy Man, working against time to complete and deliver playthings to all his young friends by December twenty-fifth. Action—or a suggestion of it—should radiate from Santa's station. The indolence of a make-believe throne is out of key. Between chats with members of his young flock, Santa should endeavor to make a realistic impression by doctoring some second-hand toys intended for later distribution to the local poor children through relief organizations.

5. Be the Type of Santa to Win Goodwill of Parents: Just what can Santa do to get into parental good grace? Well, every parent has trouble training offspring in good health habits. When the lesson comes from Santa in a good-natured way, children are likely to take it to heart. He is their idol. One Santa we know made a big hit because he humorously (with an undercurrent of seriousness) examined each child's hands with a magnifying glass to determine if they were clean—even to the finger nails! Those who made the grade were presented with an inexpensive toy and allowed to write their names and addresses in Santa's "Good Boys and Girls" book. Those who flunked the lesson were soothingly told to come back a little later for a second inspection. The youngsters involved hurried to the restroom to perform a transformation in hands and face cleanliness. Were their parents gleeful? Decidedly so.

Any physical contact Santa has with children should not go beyond shaking hands. He should

wear white gloves. One cautious Santa employed in a department store alternates with four pairs of white gloves, each pair washed and dried twice daily.

Planting a kiss in the region of Santa's false whiskers may be an affectionate gesture, but it should be gracefully avoided. Santa has his health to consider, and also the health of those with whom he comes in close contact. Official action has been taken by at least one board of health (Newark, N.J.) in rating Santa's beard as a de luxe germ catcher. Sterilization is now compulsory, while the kissing act is banned.

If Santa must smoke during his rest periods without removing his false whiskers, the latter should be fireproofed by the following American Red Cross formula: Take four ounces of ammonia phosphate and add one quart of water. Mix thoroughly, then dip whiskers in solution.

The five elements set forth in this article materially contribute to the illusion of the perfect Santa.

FPCC Meeting In Montreal

(Continued from Page 3)

Amusements; Allan Murray, secretary-treasurer, United Amusements; John Ganetakis, general manager, Confederation Theatres; Charles Bourassa, Quebec Allied Theatres; Eugene Beaulac, secretary, Quebec Allied Industries; J. Arthur Paquet, Quebec; Hilly Cass, Regal; Herb Mathers, Owen Lightstone and Mark Plottel, Empire-Universal; Tommy Dowbiggin, Paramount; Charlie Chaplin, United Artists; Sam Jacobs, Monogram; George Arnett; Percy Hirsch, purchasing manager; Phil Maurice, supervisor of theaters; and Tommy Cleary, publicity director of Consolidated Theatres.

Open 16 Mm. Theatre On 35 Mm. Lines

In McBride, BC, Mr. and Mrs. E. Fraser Taggart have opened a 300-seat theatre, the Rainbow, in true 35 mm. style — but it exhibits 16 mm. films.

The building is specially constructed, has planned acoustics, fire and safety precautions, a sloping floor and angled rows, men and women's restrooms and dressing rooms offstage. The district newspaper carried a full page of congratulatory ads.

It makes the possibility of 16 mm. theatres in cities seem plausible.

British Films Hit Publicity Jackpot

Films made in England are commanding unprecedented free space in Canadian papers. In a few weeks they have had layouts in New World, Toronto Star Weekly, the Montreal Standard and the Ottawa Citizen. Current Magazine Digest features a story on James Mason. Most of the layouts occupied one or more pages. The Ottawa Citizen, for instance, devoted a whole page to cuts of five stars.

Warners NY Meeting Attended By Masters

Haskell Masters, Canadian district manager for Warner Brothers, attended a meeting of the company recently in New York. Called by Ben Kalmenson, vice-president and general sales manager, it was held to discuss forthcoming product, sales policies and other subjects of timely interest.

Many home office executives and all district managers attended the conference.



Biltmore Theatre Plans Cancelled

Plans of Biltmore Theatres Limited to erect a theatre at 317 Yonge St. in Toronto were halted when W. H. Bosley, emergency shelter administrator, cancelled the order permitting the conversion of the building, at present occupied by three families.

Fitz, Jr., Interested In Planned Theatre

It is John J. Fitzgibbons, Jr. who, with Edward C. Hill, will establish a theatre in Richmond Hill, Ontario. In last week's issue the "Jr." got lost between the proof on which it was added at the last minute and the presses. Just how unlikely the news was did not occur to the man who handled the copy, he not being up on things in our world. He did not recognize the importance attached to that "Jr."

Jack (Jr.) is not connected in any way with his father's business associations.

The theatre, to be known as the Richmond, will seat 600 and be open next summer.

'Speaking of Surprises'

READ THESE TYPICAL REVIEWS

* * *

From Boxoffice Showmandiser, June 16, 1945

'Good Old Days' Doubles Average Apollo Week

KANSAS CITY.—A "Good Old Days" program of old-timers from the silent film period doubled average attendance at the Apollo, Fox Midwest theatre at 3227 Troost Ave. Many of the patrons apparently were from distant parts of the city because the increased grosses at the Apollo did not detract from attendance at the other theatres in the Troost neighborhood.

* * *

From the Hollywood Reporter, July 24, 1945

Nostalgic 'Good Old Days' Is Lively Boxoffice Music

OMAHA.—Speaking of surprises, the natives are standing around watching more people go into the 865-seat State Theatre than have pushed past those portals in many a month. The attraction is "The Good Old Days" and the entire front of the downtown house has been transformed into huge lettering, pictures and gaudy display. Say what you want about this, the job is being done and the folks are filing in past the turnstiles in large and important numbers. The gross ought to run well up around \$4,000, which will be the largest business the house has done in at least six months.

* * *

In All Situations, 200 p.c. Above Normal Business Or New Boxoffice Records

RKO, Cleveland—OLYMPIC, Altoona, Pa.—EMPIRE, Portland, Maine—PLYMOUTH, Worcester, Mass.—WELLER, Zanesville, Ohio—KEN, Kenosha, Wis.—STRAND, Erie, Penn.—WASHINGTON, Washington, Pa.—RITZ, Pittsburgh, Pa.—MAJESTIC & NORMANDIE, Boston, Mass.—LINCOLN, Danville, Ill.—EMPRESS, Decatur, Ill.

F & M, FOX MIDWEST, GREAT STATES, WARNER BROS., RKO, AFFILIATED THEATRES, PARAMOUNT PUBLIX, UNITED THEATRES, FEIBER & SHEA, M & P, LOEW'S, Inc.

* * *

MAYNARD FILM DISTRIBUTING CO. LIMITED

THREE DUNDAS STREET EAST, TORONTO